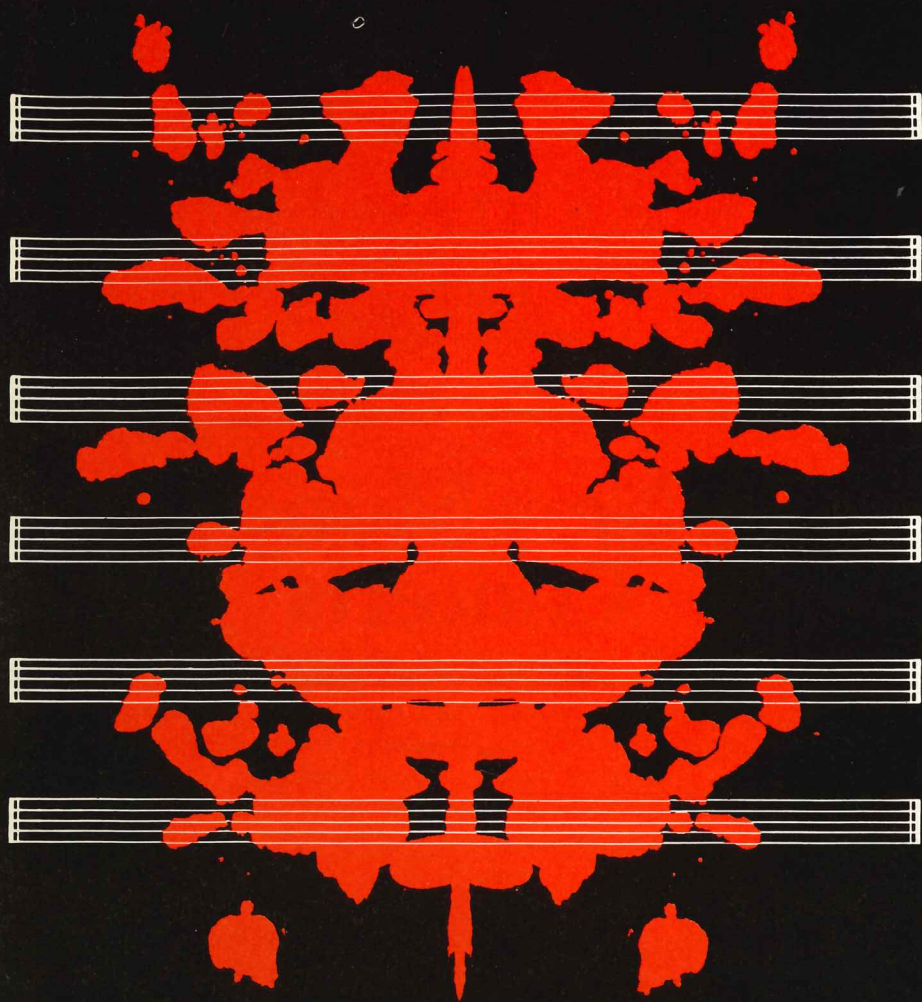


New Music Concerts



1978-79 Season
program



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New and Forthcoming Publications, Graham Coles, editor

Violet Archer: *Oboe Sonata, Horn Sonata*

Thomas Baker: *Triptych—The Heavenly Song, Striation, Cynsure, Any Little Old Song*

John Beckwith: *Taking a Stand, Musical Chairs, Gas!*

Stephen Chatman: *Dandy Man, Slink, Four Preludes for Piano*

S. G. Eckhardt-Gramatté: *String Quartet No. 3*

Hugh Hartwell: *Resta di darmi noia, Waltz Inventions*

Jacques Hetu: *Symphonie No. 3, Piano Concerto*

Talivaldis Kenins: *Symphony No. 4*

Mieczyslaw Kolinski: *Concertino, Lyric Sextet, 3 Three Part Inventions*

Gregory Levin: *Seven Songs from Woyzeck, Crossroads for Clarinet and Tape, Dialogues*

François Morel: *Boreal*

R. Murray Schafer: *Patria I, Patria II, String Quartet No. 2,*

Enchantress, Train, Untitled Compositions 1 & 2, No Longer than Ten (10) Minutes, Canzoni for Prisoners

Harry Somers: *Three Songs, Piano Sonatas 1-5*

William Wallace: *Ceremonies, Diversions*

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CAPAC: HELPING CANADIAN COMPOSERS CREATE NEW CANADIAN MUSIC.

The Composers, Authors and Publishers Association of Canada — CAPAC for short — is a cooperative organization that exists to collect performing right royalties, and distribute them to their members.

It's a varied and surprising group of composers for whom we work — it includes Glenn Gould and Gordon Lightfoot, John Weinzwieg and Dan Hill, Norma Beecroft and Galt MacDermot, the writers for half a hundred rock bands and many of the composers whose work is being showcased in this series of New Music concerts.

CAPAC does its work quietly and efficiently, helping put some financial muscle behind Canadian music. The organization is involved in a variety of projects to help publicize Canadian composers, at home and abroad.

If you want to know more about CAPAC — and you should, if you really care how Canadian music is going to grow in the future — please call us. CAPAC exists to help Canadian composers create Canadian music.

The Composers, Authors and Publishers Association of Canada



1240 Bay Street, Toronto, Ontario M5R 2C2 (Mary Butterill 416-924-4427)
1245 ouest rue Sherbrooke, bureau 1470, Montréal, P.Q. (Michel Paré 514-288-4755)
1 Alexander Street, Suite 401, Vancouver, B.C. V6A 1B2 (Kent Sturgeon 604-689-8871)

Tonight's Guest Performers

K & K EXPERIMENTALSTUDIO was founded in 1975 in Vienna. It has toured throughout Europe, Britain and Scandinavia, presenting a music theatre developed out of electro-acoustic and graphic music, especially of Austrian composers such as Haubenstock Ramati, Logothetis, Kaufmann, Liberda and Zobl. K & K has also presented animation workshops in schools and creative centres.

PUPODROM was founded in 1972 in Vienna by Erwin Piplits. Between 1973 and 1977 it toured Austria and other European countries such as Denmark, Iceland, France and Germany, giving about a hundred performances a year. PupoDrom also gives workshops in puppet theatre and recently founded the Austrian Centre for Studies of Puppet Theatre in Rust. During the fall of 1978 PupoDrom toured the USSR.

Erwin Piplits, Gunda König and Dieter Kaufmann had already collaborated before the foundation of these groups when they created the first version of Pupofon in 1971 with performances in Vienna, at the Paris Biennale in 1971 and in Warsaw in 1972. The revised version of Pupofon resumes the original conception but is combined with additional material and experiences.

Tonight's performance marks the North American debut of both groups.

ABOUT THE ARTISTS

DIETER KAUFMANN, born in 1941 in Vienna, studied German literature and music (pedagogics, cello and composition) in Vienna (with Karl Schiske and Gottfried von Einem), then went to Paris where he studied composition with Messiaen and Leibowitz and electronic music at the Groupe de Recherches Musicales with Pierre Schaeffer. Since 1970 he has been teaching electronic music at the Vienna Academy of Music,

founding many activities for experimental music in Austria and composing instrumental, vocal, electronic and music-theatre works.

GUNDA KÖNIG, born in 1945 in Langenlois, began her career as a teacher, but since 1967 has been involved as an actress in classical and experimental theatre as well as for radio and television.

ERWIN PIPLITS, born in 1939 in Vienna, first studied textile printing and then shifted to theatre. At the Academy of Applied Arts in Vienna, he designed and constructed sets, puppets and masks, and studied acting and dancing. He then went to Denmark where he produced his own puppet theatre for television and at the Tivoli Gardens, organized a puppet exhibition and wrote a book about the technique of marionettes. Since 1970 he has lived in Vienna where he has been active as a producer and player in puppet-theatre.

ULRIKE KAUFMANN, born in 1953 in Styria, Austria, studied graphic arts and scenery construction. She joined PupoDrom in 1973 as a puppet designer, puppet player and actress and also helps with the construction of the sets.

REMI BRANDNER, born in 1954 in Vienna, joined PupoDrom in 1977.

Next Event

Saturday, February 17, 7:00 p.m.

Metropolitan Toronto Library, 789 Yonge St. (at Bloor)

LECTURE-CONCERT BY JEAN-CLAUDE ELOY (FRANCE)

First Canadian performance of Eloy's acclaimed work "Gaku-No-Michi" (1977), an 8-channel electronic composition realized at the NHK electronic music studio in Tokyo.

Adults \$3.00, Students & Senior Citizens \$2.00

Reservations: 362-2739

New Music Concerts ~ March Events

Friday, March 2, 8:30 p.m.

Metropolitan Toronto Library, 789 Yonge St.(at Bloor)

LECTURE-CONCERT by ROGER REYNOLDS (USA)

First Canadian presentation of "Voicespace", a set of quadraphonic tape compositions "Still" (1975) and "A Merciful Coincidence" (1976) exploring auditory space, voice and language, realized at the Centre for Music Experiment, University of California at San Diego.

Adults \$3.00

Students & Sr. Citizens \$2.00

Saturday, March 3rd, 8:30 p.m.

Walter Hall, Edward Johnson Building

guest composers:

ROGER REYNOLDS (USA), LUKAS FOSS (USA),

R. MURRAY SCHAFER (Canada) & JAMES MONTGOMERY (Canada)

featured performers:

CANADIAN BRASS, JUDY LOMAN-harp,

ROGER REYNOLDS & DAVID KENT-percussion

Adults \$5.00

Students & Sr. Citizens \$3.00

Friday, March 16, 8:30 p.m.

Ryerson Theatre, 43 Gerrard Street East

IN COMMEMORATION OF OLIVIER MESSIAEN'S 70TH BIRTHDAY
compositions by:

OLIVIER MESSIAEN (France), PIERRE BOULEZ (France),

CLAUDE BALLIF (France) & GILLES TREMBLAY (Canada)

featured performers:

LOUIS-PHILIPPE PELLETIER-piano, Members of NEXUS,

MARY LOU FALLIS-soprano, NANCY HERMISTON-soprano,

JANICE TAYLOR-contralto, ALAN TOROK-guitar,

GILLES TREMBLAY & ROBERT AITKEN-conductors

Adults \$5.00

Students & Sr. Citizens \$3.00

Saturday, March 17, 8:30 p.m.

Metropolitan Toronto Library, 789 Yonge St. (at Bloor)

LECTURE-CONCERT

guest composer/pianist TOSHI ICHIYANAGI (Japan)

Demonstration and performance of traditional and contemporary Japanese music.

Adults \$3.00

Students & Sr. Citizens \$2.00

Saturday, March 31, 8:30 p.m.

Walter Hall, Edward Johnson Building

A NIGHT AT THE OPERA

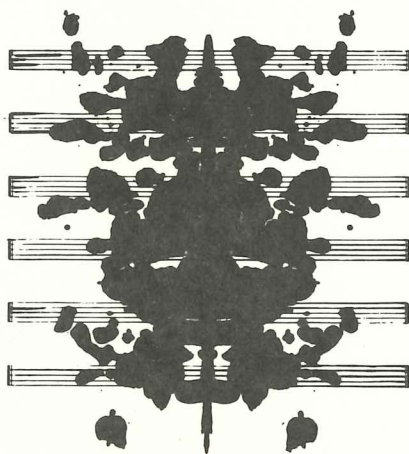
composer: GABRIEL CHARPENTIER (Canada)

featured performers:

ROLAND RICHARD-baritone, GROPUS 7 & LYRIC ARTS TRIO

Adults \$5.00

Students & Sr. Citizens \$3.00



Tickets to the above events can be obtained by sending a cheque or money order to:

New Music Concerts
2 Carlton Street, Ste. 916,
Toronto, Ontario M5B 1J3

Phone reservations will be accepted one week prior to the performance - call (416) 362-2739

franz

DIETER KAUFMANN

MAN
AND
ARTIFACT
(PUPOFON)

7TH-11TH FEBRUARY 1979
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K&K

EXPERIMENTAL
STUDIO
UND



PUPPDRUM

Program

Saturday, February 3, 1979

8:30 p.m.

Walter Hall, Edward Johnson Building
University of Toronto

PUPOFON: MAN AND ARTIFACT
(revised version 1978, world premiere)

presented by:

K & K EXPERIMENTALSTUDIO

(Dieter Kaufmann - music; Gunda König - actress)

&

PUPODROM

(Remi Brandner, Ulrike Kaufmann
& Erwin Piplits - puppets)

Program Notes

PUPOFON: MAN AND ARTIFACT

Notes by Dieter Kaufmann

Music of a brass band, foot-steps, the beautiful Blue Danube waltz, sighing, barking of dogs, an accompaniment of waltzes, the Internationale, a shot, a train passing by, a car accident, the wedding march that wouldn't start, the music of the street, 'Be embraced, ye millions' announced by a thousand-and-one fanfares through the ether. People, hear the call!

What does it mean, this music which we know so well, the sound of which accompanies us throughout

life? To establish signals which provide us with orientation, similar to the scent markers of dogs, which seem to say: 'Someone who stinks well has already been here! - feel quite at home!'

'L'amour, die Tür, the chair, der Bauch' -- a song? --the song of every day: 'aml'our, tie Dür, che thair, ber Dauch'--permutation of objects which we live for and by which we live, between the ringing of the phone and the Pastoral Symphony, between the dreary music of political speeches and the dreary music of musical masterpieces. What have they done to my song, Ma?

/ x what have they / done - to my / song--Ma/----/
 / x what have they / done - to my /
 /song - - Ma /

/ x what have they /
 /done - to my /
 /song - - Ma /
 / - - - - /

/ x what
 have they/
 /done -
 to my
 /song -
 - Ma /
 / - -
 - - /

/ x
 what
 have
 they /
 / done
 -
 to
 my /
 / song
 -
 -
 Ma /
 / -
 -
 -
 - /

continued

Thus music means
inceptions which arouse expectations,
expectations of the well-known, the foreseen,
and consequently of the familiar, the already-heard -
so let's stick to the inceptions,
let's stop where expectation turns into habit
and curiosity into confirmation.

Music also means
closing, final chords, 'chutes',
moments between the conductor's cut-off and
the beginning of roaring applause.

Music that in the best of worlds is
everything that we would have expected -
what a pity, already finished?

But music - that's also
silence,
the pauses between the noises
which are produced by our life, -
the passages of our existence which have not been
administered yet,
what we still have kept of emotion between the
astonished 'Oh!', the understanding 'Aha!'
and the resigned 'well!'

Question for tomorrow:

How will we be able to hear more and more music
without being forced to listen to it for a longer
period of time?

Solution:

Compact music - simultaneous hearing of a B's complete
work
by shifting of time.
(what have they done to my song, Ma-ma-mia!!!)

Question for tomorrow:

Musical garbage utilization?

Solution:

Throw-away music (one-way music). (What have they...?)

Question for tomorrow:

"Where do I take the flowers when it is winter...?"
(Hölderlin)

Pupofon attempts to pose questions by facing man and artifact on the one side and the acoustic signal and its humanitarian meaning on the other:

- questions about the free sphere of our imagination within the concentration camp of all-reaching administration;
- questions about the social value of art and games for an individual who is totally seized by commerce;
- questions about the questions which are still to be asked.

And it offers answers:

loud is good
beautiful is good
music is good
the human being is good
everything is good

Courses on Computers

An Introduction to Computer Music

Saturday, February 17

One of the more interesting applications of computers in the humanities is the composition and performance of music.

Aspects such as types of equipment, compositional technique, and methods of sound synthesis will be discussed, as will relevant esthetic questions.

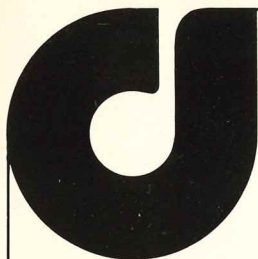
Instructor William Buxton Course Fee \$60

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*The unstruck drum of Eternity
sounds within me, yet my ear hears
it not.*

— Kabir

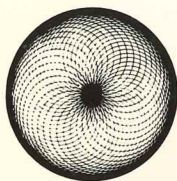
*There are so many things to be con-
sidered in a single note.*

— His Holiness Gyalwa Karmapa

*First you must make the music, and
then the music changes you.*

— Karlheinz Stockhausen

*Won't somebody tell me what
diddy-wah-diddy means?* — Trad.



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